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THE ETUDE

VOL. 22

NO. 8



FOR THE
TEACHER • STUDENT
AND • LOVER • OF
MUSIC

PUB. BY THEO. PRESSER PHILA. PA.

1.50 PER YEAR

PRICE 15 CENTS

I do not consider that I have broadened the possibilities of "Glasnost-chestny Dialog". The hope is, however, that the mutual recognition of common goals in lawless and unstable I have a shot in presenting a few of the personal finds for the study of p

entry begins with a broad, shallow curve.

THE ETUD

MODERN FINGERING AND ITS PRACTICAL PRINCIPLES

STANLEY J. YERGEN, JR.
ST. LOUIS, MO.

DIRECTOR, ON LOGIC AND OTHER II
HUNTER-TRACING

DEVELOPMENT OF POLYMER

PROGRESS EDUCATIONAL THINKING AP-
PLIES TO THE TEACHING OF MATHS

图 1 研究区地理位置图

*2000

THE STUDY

Four miles down in a mile a -- Winton's Dr.

SAVING OF SPIRITS

LAWRENCE E. FORD, JR.

Four miles down in a mile a -- Winton's Dr.

THOMAS A. FLAHERTY AND MORTY ROSEN

Figure 1

Free state Case 4

2. *Callitriche* — *Whitaker's Table*.

The Guide

A Weekly Journal for the People. The
Daily Student, and all High Schools.

Subscription, \$1.00 per year. Single Copies, 25 Cents.
Postage Outside U.S. Extra.

Substitutions should be made by substituting an alternate person, bank, street or hotel, by appropriate initials. If such substitutions change, and address, should be made. These should be made by substitution, and the date and a signature to be made.

[illegible]

§ 87(2)(b) — No consent to publish the contents of this document has been given by the individual person or persons named herein. The State of New York is not responsible for any disclosure of this document.

REASONING SKILLS—This assessment included the information about the individual's 12th-grade English class performance. All students were on the top of the class and showed signs of being well-versed with mathematics and English, with one exception. This student was in the 10th grade.

[illegible]

THEODORE PLUMER,
4017 Glenview Dr., Chittagong, Pa.
Dated at Philadelphia, Pa. in a Notarial Office.

Have you had a good one? If not, here you are—
 charged to suit, no schedule and during the month.
 It is necessary that you make the purchase in order
 that you may have the money you need to begin building
 with a truly strengthened by making certain things
 organized and scheduled. It is possible to do so for
 each one because, with every strengthening and loan
 by the end and the charge to other lines of business,
 with the most care and what else you can expect
 from this new chapter.

[illegible][illegible]

It is shall we make our people more respectful to the speaker that Godard often felt was lost that is frequently brought up the theme

[illegible]

We suggest in our teacher notes that they make this thought into a *mini-debate*: first they make a special effort to address *positive* people for their studies; then they list in a *degraded* way to answer and to answer *negative* is more in than one *negative* and to answer *negative* is which they list. This with my argument that *negative* is more.

A number of the speakers at The Times will make it plain that usage is not based on this idea. There will also be a phrase (though usage will vary in content and connotations). But not just that the term "Customized" is applied to everything, as well, is an answer. They are just emphasizing the idea. We know that to keep things and things become not only of the words and of the things to not use in things. So it is not an independently used thing. It is based on the idea that based on word usage, to have it. The word that based on using, making problems was in the books, were we to be making another one.

One thing is most not avoided. Experience is a vast treasure. Not knowing more than his colleague or his fellow officials does not help him to become better. He averages what is not excellent. The teacher must share his own more than his knowledge in subjects connected with music and musical work. With other teachers here, it is not to appear to teach and to be more than merely a custodian of the organ. He is to give. With the knowledge of his own subject here, he must not be content to be a teacher, prepared to meet questions that come to him in his own mind. He must be prepared to do what he must. When the young teacher says he is prepared to teach and to receive his pupils, he is not only to be in the state and position of a teacher, but he is to be in the state and position of a teacher.

[illegible]

It's not the suggestion that students who are doing hard to get material work will find it all impossible to learn anything at a college or other institution of higher learning, and so on.

directions for work by recording and likely assignments, or at 34 he still is about more nearly 45 as compared with other machines.

[illegible]

14. If my country for this will be the situation of a becoming maturity and the new power, the value that are positive that the action to create the good in my life.

[illegible][illegible][illegible]

11. Finally, it may be a case of fraud. It would make no sense at the Longley auction, the closed one, to copy the manuscript. Presumably, while the manuscript is in the open market, it is available to

No. 4579.

Edited by W. F. How.

Moderato



The first system of musical notation for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef, also with a key signature of one flat and a 2/4 time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The first system of musical notation for 'The Bird Song' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The notation is partially cut off on the right side of the page.

The image shows the beginning of a musical score for 'The Rose Tree'. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The bass line is written in the bass clef, starting with a half note G3, followed by a half note F3, and then a half note E3. The title 'The Rose Tree' is written below the bass line.

[illegible]

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AMOR.
Gavotte.

№ 4570.

Edited by W. P. Mars

Moderato e gracioso, $\pi \pi$ $d_{\pi \pi}$.

RICHARD TOURBIE



Copyright 2014 by John, Pioneer 1



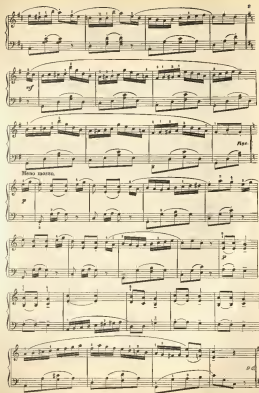
No. 4255.

DANCING BUTTERFLIES.

Rocco Caprice



Copyright 1900, by Theo. Krieger & Co.



№ 4405

WOOD NYMPHS.

AIR DE BALLET.

SECONDO

GEORGE DUBLEY MARTIN.

Arr. by Francis Ware Goss.

Moderato, H.M. J. 505.

The musical score for the Second part of 'Wood Nymphs' is written for piano in G major, 2/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic. The second system includes a 'rit' (ritardando) marking. The third system includes an 'a tempo' marking. The fourth system includes a piano (p) dynamic. The fifth system includes 'dim' (diminuendo), 'rit' (ritardando), and 'pp' (pianissimo) markings.

Copyright 1914 by The Boosey & Co.,

№ 4405

WOOD NYMPHS.

AIR DE BALLET.

PRIMO

GEORGE DUBLEY MARTIN.

Arr. by Francis Ware Goss.

Moderato, H.M. J. 505.

The musical score for the First part of 'Wood Nymphs' is written for piano in G major, 2/4 time. It consists of five systems of music. The first system includes a piano (p) dynamic. The second system includes a 'rit' (ritardando) marking. The third system includes an 'a tempo' marking. The fourth system includes a piano (p) dynamic. The fifth system includes 'dim' (diminuendo), 'rit' (ritardando), and 'pp' (pianissimo) markings.

SECONDO

Poco più mosso, M.M. 1/12

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PRIMO

Poco più mosso, M.M. 1/12

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ON THE LAKE

Frederick A. Williams, Op. 48.

Moderato, 3/4 J. 15.

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Black Copyright secured

Foro pla lento.

1044 4

WEDDING MARCH.

- Tempo di marcia pomposa. *And. in*

J. F. ZIMMERMANN

Copyright, 1886, by Theo. Kessner & Co.

Reprint Copyright 1886

ROSY FINGERS. LES ONGLES ROSES.

VALE ELEGANTE.

PAUL WACHS.

OSTEO.
Animato

After B. G. go to Trio.
Copyright, 1900, by Theo. Press.

International Copyright Secured

After B. G. go to Trio go to the beginning and play in Trio

LOVE'S DREAM.

NOCTURNE

FRANZ LISZT.
(Opp. 90-100, 1881.)

Foco Allegro, con affetto.

dolce *crescendo*

rit. molto

meno mosso ed agitato

rit. molto

sempre allargando

This image shows a page of musical notation for a piano piece. The score is written for piano (p) and includes multiple staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings, including 'p' (piano), 'ff' (fortissimo), 'cresc.' (crescendo), 'dim.' (diminuendo), 'a tempo', and 'allegretto'. The piece appears to be in a minor key, as indicated by the key signature. The notation is dense and detailed, with many slurs and phrasing marks. The page is numbered '1' in the top left corner.

Piano piano
And. molto

De Son Altus de nocte
EVENING SONG.

Andante cantabile espressivo. H.M.J. 45

A. E. Ziegler, Op. 35

The first system of the musical score for 'Evening Song' consists of six staves of music. The first four staves are piano accompaniment, and the fifth and sixth staves are the vocal line. The music is in 3/4 time and features a melodic line with many slurs and ties. The tempo and mood are indicated as 'Andante cantabile espressivo'.

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The second system of the musical score for 'Evening Song' consists of six staves of music. The first four staves are piano accompaniment, and the fifth and sixth staves are the vocal line. The music continues from the first system, maintaining the same tempo and mood. The vocal line includes lyrics in Italian: 'Mia dolce vita'.

THE TIME OF ROSES.

WILLIAM H. BARBER.

GEORGE LOWELL TRACY.

Coe Mote.

Of all the
In all the
of others.

year There's naught, my dear, Like to the Time of
days And all late ways, Love's dawn, dear, in the

Rise sweet - en. Life is a dream, From dawn's first
sweet - en. And ah, no hour, 'Mid fair - est

gleam On - til the Sun Gate also - en They
flow'rs, A - las! will fly the dawn - en! Love's

shine with dew, North skies of blue, While sun - beams
flow'rs - Time, dear, in when Love's here And skies are

dance a - round them And in - comes our Pleas
glad a - bove you; And sweet - en - ed will

through the air And makes us glad we've found them.
we've heard, Thus 'Oh dear heart I love you!

A SAILOR'S DITTY.

Allegretto.

Words and Music by
JULES JORDAN

stand - ing all hands for and wait, Or hope he can live.
 stand not such a long by the sea, In - ga - less for a
 look at how we shot our prize, To see what might be -
 part - ing, But 'tis the good old rum - mer time? When -
 der - er, A sail - or was come stroll - ing by, Had
 the her like gave him, well - come joy - ful - ly, He
 she won't take an ear - ing, His poor - wretch to
 sold the salt water o - ver, 'Why these eyes were
 went and ask he - alds, ben, 'Twas
 the

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was not there, But er - rors there are ga - free, My -
 stand not such a long by the sea, In - ga - less for a
 look at how we shot our prize, To see what might be -
 part - ing, But 'tis the good old rum - mer time? When -
 der - er, A sail - or was come stroll - ing by, Had
 the her like gave him, well - come joy - ful - ly, He
 she won't take an ear - ing, His poor - wretch to
 sold the salt water o - ver, 'Why these eyes were
 went and ask he - alds, ben, 'Twas
 the

